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ABSTRACT

The Michigan Dance Association's Dance Project for the Handicapped is the subject of the two pamphlets that make up this document. The first pamphlet, "The Dance Within," describes the history, nature and goals of the Jackson Pilot Project, the first handicapped dance program in Michigan; it also offers suggestions on how to set up similar projects in other communities. The second pamphlet, a curriculum guide, focuses on basic techniques and ideas that can be used with handicapped students. An introductory section addresses the affective and cognitive benefits of dance instruction and considers the role of the teacher/dance therapist in promoting movement and creativity. Ten dance activities are presented and information on each stresses discovering and exploring. The activities center on developing self-image, focusing attention, motivating self-control, expanding expression, interacting with another person, adapting, sequencing, and discriminating. A bibliography with approximately 50 citations on general works, the arts, dance and the handicapped, creative movement/dance, and other resources concludes the guide. (CL)

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The Dance Within

a pilot project in dance for the handicapped

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Michigan Dance Association

Dance my soul,
for you are boundless.
Dance,
Eternity is yours.
Fill this timeless space with the creativity
which you alone possess.
Dance my soul,
Dance
for you are free.

— Charlotte M. Broyles
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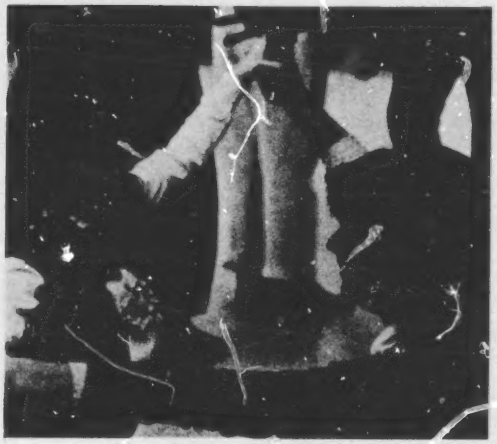

I love to dance because I learn who I am.

— Child participant in the Dance Project for the Handicapped,
Lyle Torrant Training Center, Jackson, Mi.

I used to think that only special people had talent and only special people had the need to express their creative feelings. I didn't know that anyone could dance . . . that each human being has something to say. Now I know that a large group of people could dance together and feel as one, or that you could dance alone and still be a part of a group.

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I am what I move

A mentally-impaired man of 40 intently forms an arc of arms with a friend in a wheelchair, as they explore movement connections.

An emotionally-impaired preschooler sheds her tension as she creates a "floating dance" with a scarf streaming behind her.

A tiny two-year-old, who cannot walk or sit alone, sways to the music in his mother's arms.

A teen-ager with Down's Syndrome, who has often experienced rejection, clenches his fists and stamps his feet in his dance of anger.

"Our bodies get tight when we dance anger," notes the dance therapist who is leading the class. "Now let's do a *silly* dance. What happens to your body when you feel silly?"

The class of a dozen mentally-impaired teens and pre-teens begins to explore "being silly" in movement.

"Do you feel much looser when you're silly?" the therapist asks. And the class members murmur agreement as they swing and skip around the room.

Dance — a language for the handicapped

The children and adults involved in the Dance Project for the Handicapped, sponsored by the Michigan Dance Association, have discovered that dance is a living language which can express a person's innermost feelings. It asks for direct communication without any detours.

Handicappers and nonhandicappers alike share the universal human need to express their feelings, to communicate with others. A special dance program can help satisfy those needs.

A handicapping condition imposes a sense of physical and/or mental confinement. It limits the handicapper's range of self-expression. But once a handicapper has some experience in self-expression through dance, some of those perceptual binds are broken. The confinement of the handicapping condition is lessened.

A qualified dance therapist helps the handicapper express his or her emotions through movement. Feelings of joy, acceptance, delight – as well as those of anger, alienation, dependence – are shared in the dance class.

Enlarging their world

Dance provides experiences that foster individual growth and extension of self.

The physical world of a woman who uses a wheelchair seems very small. But when she explores space by reaching above, below, or to either side of her chair – when she is able to "make connections" by touching fingertips with another reaching person, she discovers she can "enlarge" her world and her place in it.

Dance helps the handicapped develop the adaptability that is so necessary to them. In a class where others were holding scarves in their hands, a man with no use of his arms or hands took great delight in learning to pick up a scarf with his toes and wave it with his foot. With this small triumph, he made one more step forward in his ability to function in spite of his handicap.

As the Dance Project for the Handicapped continues over a period of weeks, participants develop a sense of pride in their accomplishments. As dance therapist Sally Pesetsky explains it, they come to understand: "I am what I move. The more I move, the more I am."

A need for dance

A dance program for the handicapped has much to offer people with either physical, mental, or emotional handicaps. Yet few such programs exist in the United States. And until recently, none existed in Michigan.

With the success of Jackson's pilot Project in Dance for the Handicapped, many more such programs can be started in Michigan – perhaps in your community.

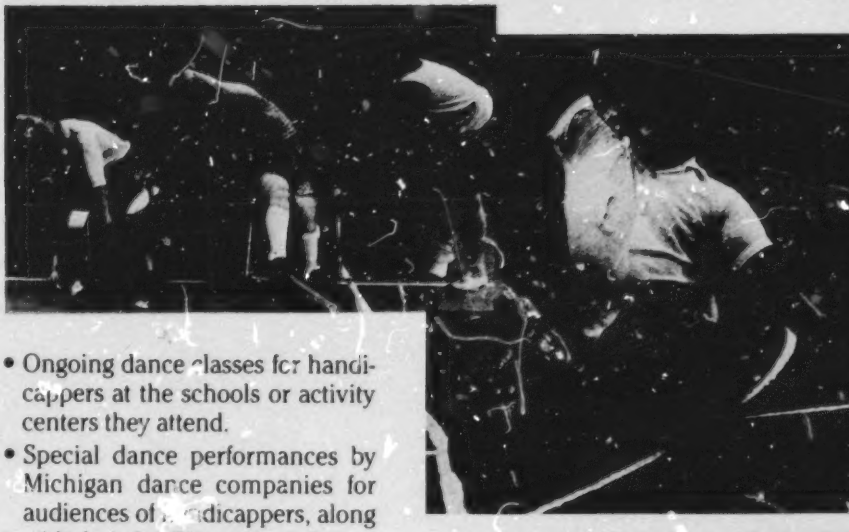
This brochure describes the Jackson Dance Project and the people who made it happen. And it has some suggestions on how to make it happen in other communities as well.

A pilot program emerges

Jackson, a small city of about 40,000, nevertheless had unique resources for such a project, including a trained dance therapist, Sally Pesetsky. For several years, Ms. Pesetsky had offered dance therapy sessions as part of the activity programs in local mental health facilities. After government funding was cut, these programs were discontinued. That led Ms. Pesetsky and Charlotte Broyles, a woman with cerebral palsy who is active in Jackson handicapper organizations, to start discussions with Michigan Dance Association's executive director Jeanette Abeles about setting up an ongoing Dance Program for the Handicapped in Jackson.

Soon the proposed project was being discussed at meetings of the Jackson Regional Inter-Agency Coordinating Committee for the Disabled (RICC), which includes representatives from the Intermediate School District, as well as regional mental health services, and private organizations for the handicapped. A concrete plan for the project began to emerge.

Designed to improve the quality of life and functional skills of the handicapped, the Dance Project for the Handicapped would provide:



- Ongoing dance classes for handicappers at the schools or activity centers they attend.
- Special dance performances by Michigan dance companies for audiences of handicappers, along with their families and teachers.
- In-service training in creative dance movement for teachers, parents, and others working with the handicapped. Teachers and others would also be encouraged to attend dance sessions for handicappers held at the schools and activity centers.
- Education for the general public as to the value of dance for the handicapped.

The pilot project was planned to include a wide variety of participants – both children and adults, some with physical handicaps, others mentally impaired. Still others were emotionally impaired. Many were multi-handicapped.

Two classes met twice a week for a six-week period at the Lyle Torrant Training Center, a public school within the Jackson Intermediate School District with programs for mentally retarded and multihandicapped children and young people up to age 26.

The morning class at Lyle Torrant included young people with closed head injuries, Reyes Syndrome, and cerebral palsy. All but one of the students used wheelchairs, although some participated on the floor during the class.

The afternoon class was for children and teen-agers classified as trainable mentally-impaired. All were ambulatory, although some had additional physical or emotional disabilities.

Other classes were held for developmentally disabled adults who attended the Adult Activity Center, operated by the Jackson-Hillsdale Community Mental Health Board. These adults, ranging in age from 26 to 50 or older, included people with physical impairments as well. They, too, participated in two classes a week over a six-week period.

The classes at both Lyle Torrant and the Adult Activity Center were led by Sally Pesetsky, a trained dance therapist, and Charlotte Broyles, her teaching assistant and consultant. Ms. Broyles has cerebral palsy, uses a wheelchair and cannot stand alone. She is an enthusiastic supporter of dance for the handicapped, having studied for several years as a private student of Ms. Pesetsky. Through dance, she has found great emotional release, as well as considerable improvement in her physical abilities. Now she performs dances of her own choreography for workshop programs.

Fellow handicappers could take courage from Charlotte Broyles, and with courage came confidence and the willingness to explore movement further.

Personal encounters with movement

The concept of *exploring* movement was vital in these classes, for they were not the conventional technique classes of dance studios. There were no demonstrations of movement to be imitated. Rather, students were encouraged to discover movement using some of the approaches of modern dance improvisation. Each student would find his or her own movement, using the elements on which dance is based — space, time, and energy. Each student could use dance as a means of communication and self-expression.

One observer, Marianne Rudnicki, a reporter from *Detroit Dance News*, saw the classes as "personal encounters . . . in interaction and caring."

Usually taped music set the mood and brought unity to the class endeavors. Students were delighted with the various props brought to the class to encourage them in their movement exploration. Yarn balls and scarves could be manipulated by hands — or even feet. A long piece of stretchy tubular fabric could be used to gather several participants together in shared movement.

Teachers, aides, parents, and volunteers often joined the students in the classes, for they soon discovered that first-hand experience is the best way to learn what creative movement is all about. These sessions often gave teachers new information about their students, allowing them to see new potential unfolding in those students.

Teachers received more formal guidance for using the creative movement in their daily work with their students at the in-services conducted by Ms. Pesetsky and Ms. Broyles.

Company performances

Another aspect of the project was the performances by two Michigan dance companies. At each center, the companies planned performances which would give audience members a chance to watch dance as well as to interact as dancers with company members.

Games Inc: Pro Motion, an eight-person dance company from Marquette, Michigan, specializes in presenting noncompetitive games, designed to encourage creative initiative through movement. In addition to performing, the company took time to work directly with the audience members.

The other company, Happendance, has been presenting lecture-demonstrations and performances for children and adults over a period of years. They emphasize creativity and problem solving. They, too, encouraged all audience members, staff, students, parents, and volunteers, to join them in experiencing new and varied ways of moving.

Some months later there was another opportunity for students at the Lyle Torrant Center to work with trained dancers when members of the Jackson Area Dance Council came to the center for a dance improvisation session and an informal concert during the Very Special Arts Festival, held at the center in the spring of 1983.

Since then a special group of handicapped dancers at the center have formed the Lyle Torrant Dance Troupe, performing for staff and students at their school, as well as for workshops and meetings devoted to dance for the handicapped.

It is apparent that the Dance Project has had a profound effect on those involved — handicappers, teachers, therapists, parents, aides, and administrators. The results of a written survey administered to those participating in in-services and observing classes indicated overwhelming enthusiasm for the program. Individual response on the survey form expressed excitement over the Project and support for its continuation.

Since the completion of its pilot program, Jackson's Dance Project for the Handicapped has continued with some modifications.

With the aid of Michigan Dance Association (MDA), similar programs are being developed in other Michigan communities, including the Houghton-Hancock and Bay City areas. These projects are administered through MDA's Michigan Dancers in Schools (MDIS) program.

Michigan Dance Association (MDA) is a nonprofit, tax-exempt organization formed in the fall of 1976. MDA works cooperatively with the total Michigan dance community, as well as state and local arts agencies, to support and develop dance opportunities for a broad constituency. A major objective of our organization is to provide a forum for the discussion of matters affecting dance in Michigan and to offer services and support for dance in the private and public sectors.

Among our on-going projects is the Michigan Dancers in Schools program which brings professional dance teachers and performers to Michigan schools for residencies. These sessions acquaint both students and their teachers with dance as an art form. An important focus of the program is to assist teachers in using creative movement to enrich the curriculum.

MDA's employment opportunities, programs, and services are provided equally without regard to race, color, religion, national origin, age, or sex.

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. . . and to start a Dance Project for the Handicapped in your community

Identify resource organizations which could be interested in including dance in programs for the handicapped:

- community health services
- special education programs
- other community service organizations
- school districts
- parent groups

Identify possible funding sources for a Project in Dance for the Handicapped. Funding for the first two years of projects sponsored by Michigan Dance Association came from the following agencies and foundations, many of which operate state-wide:

- The Ruth Mott Fund, Flint
- The Hurst Foundation of Jackson
- Very Special Arts Festival of Michigan
- United Cerebral Palsy Association of Jackson
- Association for Retarded Citizens of Jackson
- The Jackson Foundation
- Jackson Area Dance Council
- Michigan Dance Association
- Republic Airlines
- Jackson Regional Inter-Agency Coordinating Committee for the Disabled

Contact Michigan Dance Association (MDA). MDA can send qualified consultants to work with students and teachers in schools and centers for the handicapped in your community. These consultants are specialists in both dance and special education, with a rich background in creative movement.

For more information about the MDIS programs for the handicapped — options and costs — contact: *Lora Frankel, MDIS Coordinator, 743 Beaubien, Detroit, MI 48226, (313) 961-5606.*

Resources

Workshops on dance for the handicapped are scheduled by MDA several times a year at various locations around the state.

Other resources for the Dance Project for the Handicapped are available from MDA, including a curriculum guide for teachers by Sally Pesetsky and Susan Burack, and a videotape, recording many of the classroom sessions at the Lyle Torrant Center and the Adult Activity Center in Jackson. To order these materials, see below.

Teaching Dance for the Handicapped: A Curriculum Guide. By **Sally Pesetsky** and **Susan Burack.** Edited by **Martha Joyce.** 1984. $6.00.
Discusses visual, tactile, and other sensory tools used in teaching dance for handicapped persons, including mentally retarded, multi-handicapped and severely orthopedically impaired. Lesson plans are included for individual and group dance experiences.

Videotape (approximately 15 mins.) of **classes in dance for the handicapped.** Rental: $10, MDA members; $13, nonmembers; $4.00, shipping and handling.

These may be ordered from Michigan Dance Association, 953 Rosewood, East Lansing, MI 48823.

Michigan Dance Association
953 Rosewood
East Lansing, MI 48823

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This project is made possible with the support of the State of Michigan through a grant from the Michigan Council for the Arts. For further information on available services, contact the Michigan Council for the Arts, 1200 Sixth Ave., Detroit, MI 48226, or phone (313) 256-3731.

TEACHING DANCE FOR THE HANDICAPPED

a curriculum guide

MICHIGAN DANCE ASSOCIATION

TEACHING DANCE FOR THE HANDICAPPED

a curriculum guide

Sally Pesetsky *and* **Susan Burack,**
Dance Therapists
Mary Abbott, *Photographer*
Martha Joyce, *Editor*

MICHIGAN DANCE ASSOCIATION

Teaching Dance for the Handicapped: A Curriculum Guide
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Foreward

The Dance Project for the Handicapped is an on-going program of Michigan Dance Association and is a part of MDA's Michigan Dancers in Schools Program (MDIS). The project provides classes and dance performances for handicapped persons, including mentally retarded, multihandicapped, and orthopedically-impaired children and adults. The project provides training for professional service providers to the handicapped and disseminates information to the general public about the value of dance for the handicapped.

This curriculum guide is being issued as part of the Dance Project for the Handicapped. The authors, Sally Pesetsky and Susan Burack, are the dance therapists in charge of the project. Martha Joyce, editor, and Mary Abbott, photographer, were also on hand for many of the dance therapy sessions. Two others who have contributed to this guide are Kate O'Neill, who did the final editing, and Patt Powers, who was responsible for the layout and design.

The pilot project took place at Lyle Torrant Training Center and the Adult Activity Center in Jackson, Michigan, in 1983. Ms. Pesetsky was the dance therapist/teacher for the initial project and presently continues in that capacity at Lyle Torrant. Ms. Burack is currently the dance therapist at the two additional project sites added in 1984. Both Ms. Pesetsky and Ms. Burack are also consultants with the MDIS program.

In its first year the project was funded by The Ruth Mott Fund, The Hurst Foundation of Jackson, Very Special Arts Festival of Michigan, United Cerebral Palsy Association of Jackson, Association for Retarded Citizens of Jackson, Jackson Regional Inter-Agency Coordinating Committee for the Disabled, The Jackson Foundation, Jackson Area Dance Council, Republic Airlines, Developmental Disabilities Council of the Michigan Department of Mental Health, and Michigan Dance Association.

The second-year continuation of the project at the Jackson Lyle Torrant site is being funded by two grants to MDA from the Michigan Very Special Arts Festival and the Developmental Disabilities Council of the Michigan Department of Mental Health. The first grant is also funding replication of the project at Riegel and McKinley Schools in Bay City, and at Copper Country Intermediate School District Learning Center in Hancock. Following the Jackson model, the project at these sites included the following components: intensive dance classes for handicapped students and their teachers, focused in-service training for teachers, and a performance by a major Michigan dance company.

Information regarding MDA's Dance Project for the Handicapped and MDA's Michigan Dancers in Schools program is available on request. Write: Lora Frankel, Education Coordinator, MDIS, 743 Beaubien, Detroit, MI 48226; or call (313) 547-8455.

Jeanette Abeles
Executive Director, MDA

I used to think that only special people had talent and only special people had the need to express their creative feelings. I didn't know that anyone could dance, that people of great differences could communicate through movement, sharing their joys and pleasures, their angers and frustrations, that each human being has something to say. Nor did I know that a large group of people could dance together and feel as one, or that you could dance alone and feel as one, or that you could dance alone and still be part of a group.

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Body image is one of the most fundamental of all growth concepts in human development. . . a three-dimensional image formed from the tactile, visual and kinesthetic receptors . . . It is not static, but in continual growth or decline . . . When there is a faulty or not completed image, it has been found that perception and subsequent understanding is distorted . . . Movement therapy enables a child to have felt experiences, sensed physically, on the kinesthetic level. . . . We have a clearer picture of our body when it is in motion than when it is at rest.

From "Movement Therapy with Minimal Brain Dysfunction Children" by Marcia B. Leventhal, in **Focus on Dance VII: Dance Therapy.** Edited by Kathleen Criddle Mason. Copyright © 1974. Reprinted by permission of the American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091.

I love to dance because I learn who I am.

Child Participant in the Dance Project for the Handicapped Classes, Lyle Torrant Training Center, Jackson, MI.

Dance as a Tool for Teaching the Handicapped

The medium of all dance is movement. Dance is a living and moving language which can express a person's innermost emotions and need for communication. Dance asks for direct communication without detours. Thus, a human body, even a handicapped body, is an instrument of expression; and from expressive movement comes dance.

Handicappers have the same expressive and communicative needs as the nonhandicapped. Dance experiences can affirm and foster the handicapper's right to express and communicate despite the limitations of the handicapping condition. When the body is used directly as the instrument of expression and communication, the confinement imposed by the handicap can be altered through changes in attitude, habit, and mobility.

Dance experiences can become expressive. Positive feelings of joy, acceptance, and discovery, as well as negative feelings of anger, alienation, dependency, and frustration, are shared in movement. Dance for the handicapped begins at each student's personal and emotional level and provides experiences that foster individual growth and extension of self. Dance serves to enhance the body image and helps to develop a sense of identity by producing integrated patterns of movement. Dance experiences foster recognition of the individual, and provide physical activity, relaxation, and social interaction. Through dance an individual affirms his/her self-esteem and personal sense of accomplishment.

Dance can develop socialization in handicappers. It can help them focus attention and increase their attention span. It can heighten their awareness of self and of others. It offers the possibility of new movement skills while assimilating and using former patterns of movement. It invites discoveries about personal and shared space.

Dance as a teaching tool integrates both affective and cognitive learning. On the affective level, dance provides a new awareness of self, reawakens an awareness of the body, and sharpens the individual's awareness of others. On the cognitive level, dance encourages the integration of conceptual knowledge through discrimination, sequencing and decision-making. Creative dance fosters adaptability in the handicapped, eliminating many emotional and physical binds. Physical limitations dissolve as perceptual levels broaden. The handicapper who dances comes to feel: *I am what I move. The more I move, the more I am.*

The Teacher/Dance Therapist

All new beginnings are scary. A first-time dance experience can create feelings of uncertainty or be frightening for handicapped participants, as it sometimes is for any first-time student. Dance may be threatening to one whose body image is impaired.

Within the most severely handicapped person, there is the desire to be like everyone else. Creative dance offers a truly revolutionary approach. There are no right or wrong ways of solving problems through movement. There are no mistakes. Dance allows each individual to pursue movement in a way that is positive and unique.

It is important for the teacher to establish an environment of trust where the students learn to trust themselves. Teaching dance is a process, a continual on-going activity offering positive experience for all participants. In this environment, growth can take place. There is amazement and excitement in being invited to dance, not just one time, but every week - or even every day.

This guide is not intended to provide a packaged dance curriculum that will work for every handicapper. Rather, the lesson plans that follow suggest some basic techniques and ideas that can be used, changed, experimented with, or adapted.

This curriculum guide is the result of our combined experiences working with handicapped dancers, both children and adults, including those with severe orthopedic and physical impairments and others with mental impairments.

Both of us are dancers, trained in modern dance technique, teachers of creative movement, and dance therapists. It is from these backgrounds that we present the dance experiences in this guide.

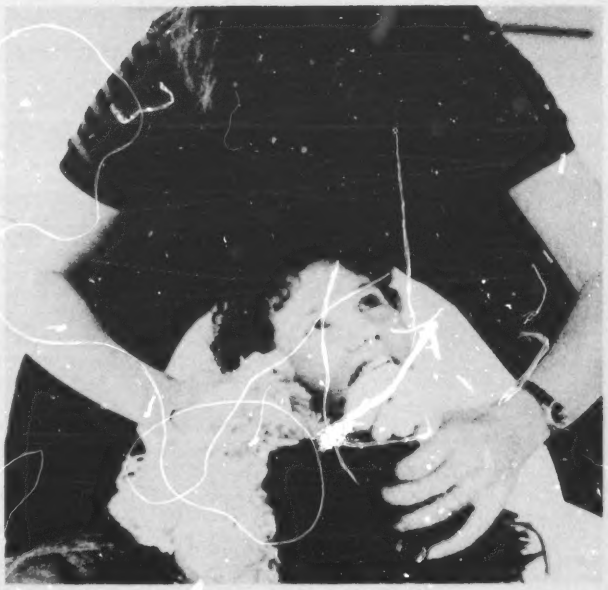
We hope that you will keep in mind the unique people you work with as you consider each lesson plan. Responses will vary depending on the capacities of each individual. Trust yourself; vary your approach. Be as adaptive and creative as

you can in allowing each individual to respond in his/her own way. In many instances, silence and a seeming lack of involvement are often the first "real" responses to a dance experience. *(See photograph.)*

Try moving about the room as the students experiment and experience dance in their bodies. Move from one student to another, making comments, praising new movement. Ask questions to stimulate a variety of choices in solving a movement problem. Eye contact is sometimes valuable in acknowledging that these responses are appropriate. Stand in various places to demonstrate problems and give directions. As the dance participants move, make further suggestions to stimulate their choices.

Feelings, textures, shapes and sound are important to the dance experience. Your physical touch is essential as well. Remember that each individual will move at his/her own pace and will respond in his/her own way. Be aware that there are no correct solutions.

Realize that movement is very much a part of the "language" of the handicapped. Learning is facilitated through creative movement experiences so that the recalcitrant and hostile may find an outlet for pent-up feelings while the shy, closed child may lose some inhibitions. Movement experiences provide a structure for releasing hostilities and inhibitions in an appropriate setting and safe environment. When a person has a limited sense of movement, the teacher can work toward expanding movement repertories that will develop the participant's sense of self as he/she reacts with others and with the environment. Interaction between the teacher and participants can create a silent shared expression that is nevertheless powerful.



The Handicapping Condition

The handicapped population includes persons who have a speech, hearing, or visual impairment or who are physically, emotionally, mentally, or learning disabled. Within each category of disability, the range and variability of personalities and traits are extensive. Many have multiple handicaps.

Physical handicaps may include deficits in motor function, vision, hearing, or other organic disorders. A physical handicap prevents or slows the individual's ability to move. The physically handicapped may require wheelchairs, crutches, braces; some may have involuntary musculature movements or sensory loss.

Common types of physical disabilities include those resulting from cerebral palsy, muscular dystrophy, or closed head injuries.

Mentally handicapped are described as: (1) *Mild - Educable Mentally Retarded (EMR)*, having the ability to learn basic academic skills. Ninety percent of the mentally retarded population falls into this category. (2) *Moderate - Trainable Mentally Retarded (TMR)*, having the ability to learn some academic communicative, social and occupational skills. (3) *Severe/Profound (SPMH)*, having more limited abilities. Some profoundly retarded are completely dependent on others for all their needs; others can learn basic self-care skills.

Mental handicaps are most commonly the result of Down's Syndrome, prenatal or postnatal injuries, or disease.

Other handicapping conditions include emotional impairments or learning impairments, or impairments to sight or hearing. The process of aging also may create handicapping conditions.

Both authors of this guide have worked with dance for the handicapped in school settings, in adult activity centers, in hospital settings, and in private movement and therapy sessions. We agree that teaching handicapped dance students demands the same high level of creativity as teaching dance to those without handicaps.

The critical element in teaching dance for the handicapped

is the belief that *they can do, they can move, they can create.* Their limitations are merely starting points.

In putting these plans together, we are aware that these are all ideas that we have also used with children who are not handicapped. Many other resources for teaching creative dance already exist, and we urge the teacher for the handicapped to draw upon these as well. *(See Bibliography.)*

Not all the lesson plans in this book will work with every handicapped person. They will need to be adapted to circumstances. Although creative dance movement can be adapted for people with severely limiting handicaps, a person must be able to control his/her own movement to some extent in order to benefit from these activities.

Things to Consider When Using These Lesson Plans

1. These are the "favorite, most tried and true" activities or lesson plans of Sally Pesetsky and Susan Burack. They work. They get people moving. They encourage joy in dancing.

But you must adapt these plans to the needs of your individual situation, group, students, and to each individual in particular. Experiment with this guide's information and instruction. Observe closely what works and does not work for you and for the handicapped participants. Make adjustments in your activities to facilitate changes in your students' needs, frustrations, accomplishments.

2. Each of these lesson plans has both a long range and short range goal. The lesson plans are arranged in a kind of chronological order, moving from the affective to the cognitive, from the simplest of activities to the more complex. Each dance activity may move the participant a small step forward in learning and development. These lessons are not meant to be time fillers. They are instrumental in the person's whole education. Let dance become an integral part of on-going development and everyday learning experiences.

3. Each of the projects should begin at the individual's own level of entry. Activities within a given class should be allowed to develop organically, without expectations and without judgments. All dance participants are responsible for their own movement and problem-solving experiences. Dance is, then, a reflection of the dancers' talents, needs, capabilities, and continuing growth.

4. These activities require a safe and secure environment. Remove obstructions. The room needs to be large and accessible, self-contained, and without clutter. You need to consider the physical and emotional safety of the participants.

5. Choice of a lesson plan depends on the make-up of your class. Will this be a class for the mentally impaired, or for the severely handicapped? Will it be a mixed group? Class size depends on the limitations of the participants and the number of aides available. Eight to twelve is a good number of participants for a class.

DANCE ACTIVITY 1

Developing Self – Image: Open/Close

WHY: To develop and maintain confidence in one's self and a sense of self-worth; to explore the boundaries of one's personal space; (in subsequent classes) to discover and respect personal space of others.

WHAT: Drum, tape recorder, sustained and lyrical music.

Part I — DISCOVERING

Ask students to choose a place within the room where each can sit or stand and move without touching anyone or anything. A large open circle is fine for students in wheelchairs or those without locomotor movement. (The latter can be helped by aides to find appropriate places on the floor or on a mat.)

Start the students moving with such simple directions and questions as the following:

"Look at your hands and fingers."
"Can you press your fingers together?"
"Can you close something else?" *(Some participants may not be able to close their hands. Observe closely. Praise the variations.)*
"Can you release them? How far apart can your fingers go?"
"How can you put your hands together so that there is nothing inside?"
"How slowly can you let your hands open?"

Ask the students to watch their own hands opening and closing. This calls for isolation and focus. Repeat. Vary the speed and duration. For some participants, an aide or volunteer may help the student open and close. *(See photograph.)*

Use the same procedure for exploring opening and closing with other body parts.

"What else can open? Your arms? Your legs? Your eyes?"
"What else can close? Find your own way. Your head? Your back?"

You can help your students develop a positive self-image and emphasize that problems have a variety of acceptable solutions through such comments as:

"Look at the many ways we can open and close."
"Everyone has a unique way."
"George's toes are opening and stretching."

Be sure that you recognize each student by name for a specific movement sometime during the class. Be attentive to each individual, as well as to the whole group.

After the class has discovered how different body parts move in opening and closing, ask the students to show "your most closed self," and then "your most opened self."

"Which do you prefer? Show me."

The whole process can be repeated with music. Explore first, openings and closings with different body parts. Then have class members explore opening and closing with the whole body, quickly and slowly, each in his/her own time.

Part II — EXPLORING

"Now that you can open and close your own bodies, can you open toward another person?"
"Reach to another as you open."
"Reach back to yourself."

(For students having mobility, this activity in subsequent classes can lead out of their own personal space to the general space of the room.)

"Can you move as tightly closed as possible to another spot in the room?"
"When you arrive there, open your body as far as it can go."

Adjectives like *tall, wide, huge,* or *thin, tiny, cramped,* can expand movement choices and broaden understanding.

"Continue to move throughout the room with your body as open and as large as you can make it."
"Choose a spot to 'freeze' and become your most closed self."

This activity can also be done with a partner, with both partners opening and closing together. Dancing with another can be scary and should be begun when the students have gained some trust in themselves, in you, and in each other. This activity provides immobile persons an opportunity to have their "limited" space shared and expanded by another.

Another Idea for Developing Self-Awareness: Anatomy Lesson

Help your students to explore and discover their bodies (their instruments for motion). Begin with bones. A picture of a skeleton is useful. Find places where bones "stick out" - skull, eye sockets, cheek bones, spine, wrists, elbows, collarbone, shoulder blades (with a partner), ribs, hips, knees, ankles, etc. Find places where bones are "padded" - useful for cushioning falls. Explore joints - places where bones are connected - and how they move. Some hinge (elbows, knees), some twist and turn (wrists, ankles, spine). Discover how muscles move bones. Be aware of heartbeat and breathing. Throughout, try to focus on awareness from within.

DANCE ACTIVITY 2

Focusing Attention: The Yarn Ball

WHY: To focus and maintain attention on one thing at a time; to develop concentrated attention through tactile and visual stimulation. Also, to help develop fine motor skills through reaching, grasping, holding and releasing, and to aid gross motor development by throwing, catching, and shaking.

WHAT: Brightly colored balls of yarn used as props. Music: Percussive with definite beats - joyous, exuberant; also gentle, quieting selections.

Part I – DISCOVERING

Give each of the participants a yarn ball. (Always come with extras for those who choose to work with several props.) Initial movement involves the tactile and sensory exploration of the yarn ball.

"Feel it. Is it scratchy? Smooth? Warm?"
"Does it have a sound?"
"Can you squeeze it? Show me."
"Can you hide it from me? Where?"

After a close examination of the prop, which has focused each participant's attention on this one specific item, you can begin to suggest movement possibilities using the yarn ball.

"Can you shake it? Where? Up, down? Side to side? Low, high? In front of you, behind you? Can you shake it to the music?" *(Play both percussive and vibratory music.)*

"How can you rock it?" *(Gentle, swinging, sustained movement.)*

"Show me how you would spread its color in the space? With drips and sprinkles, or with smooth strokes?

Thus far you have helped the students motivate and fix their attention on something close to them. Now you can use games and other movement activities to help focus their attention on the object as it moves away from them.

Part II — EXPLORING

"Can you throw it? Catch it? How else can you throw and catch it?"

"Throw your yarn ball and watch where it lands. Can you move toward it, moving high and low? Can you move without bumping into anyone?"

In subsequent classes, you might add the use of the yarn ball to the earlier opening and closing exercises from Dance Activity 1 (done individually and with a partner). Try substituting other props as well as scarves, newspapers, etc.

Another Idea for Focusing Attention: Staring With the Whole Body

Ask your dance participants to stare at some point in the room with their whole bodies, not just with their eyes. Ask them to move toward that point. On a signal (a drum beat or the sound of your voice) have them look at and move toward a new spot of their own choosing. Change both the level and the direction of the focus. This can be done with each person finding his/her own focus after the group has worked together.

DANCE ACTIVITY 3

Motivating Self-Control: Move and Freeze

WHY: To enable students to attain self-control. Self-control requires kinesthetic control - being in control of your own motion. (This would not be an appropriate activity for handicapped participants with spasticity.)

WHAT: Drum or another percussive instrument.

Part I — DISCOVERING

Begin by asking each participant to be absolutely still, not moving. Emphasize feeling stillness from inside.

> "Close your eyes. Try to be as still as you can be."
> "Are your toes wiggling in your shoes? Try making them still too."
> "Make your tongue be still inside your mouth."

Reinforce the students' efforts to be utterly still. Let them know that it is very difficult. It is hard to be still. Help them realize when they have achieved stillness. Point out that in the absence of motion they are quiet, effortless like a rock or a stone. Ask them to tell about other images and feelings which they experienced when they were as still as possible.

Now you can direct them in movement and motion. Contrast the two, asking the dancers first to move and then to freeze in their own personal space. To freeze is to be absolutely still.

Use counts so that they can anticipate the freeze. You might use a drum or another instrument to signal the freeze.

> "Move anything you would like (arms, legs, head, back, eyes, mouth, fingers and toes) when you hear my voice. I will count to five slowly. Then the drum will beat, and you will freeze and be as still as you can be."

Counts are used so that the students can anticipate the freezing or stopping. You might also use musical accompaniment, with the sound of the drum as the cue for freezing. Or have students move to your vocal sounds. When the sound stops, the dancers freeze.

Part II — EXPLORING

> "Now that you can move and freeze in your own space, let us explore the large space in this room."

Encourage students to use a wide variety of movements, such as crawling, jumping, hopping, turning, sliding, rolling. Practice moving and freezing, checking to see if the freezes are held and if the students are in control of their stillness. Experiment with changes in level: high, medium, low; with changes in direction: forward, backward, sideways; with changes in speed: slow motion, fast, your own time.

In later classes, you can experiment with different ways of freezing. Have the students think about the shapes into which they freeze. Freezing shapes can be round and curved, angular and jagged, twisted, high, low, stretched, closed. Ask questions to provide a variety of individual movement choices.

Other Ideas for Motivating Self-Control

Many variations on this same basic theme can be used to encourage the participants' understanding that they are in charge of their bodies.

> "Self-control means you are the boss of your body. You are in charge of you."

Starting and stopping, beginning and ending, flowing and freezing can be used as well. Students might now begin making their own decisions as to when to freeze and how long to remain still or frozen. In subsequent classes, each participant can take a turn as the leader, using the drum or his/her own vocal accompaniment to start and stop the other dancers' movement.

DANCE ACTIVITY 4

Expanding Expression: The Space Out There

WHY: To provide dance experiences which will help enlarge the students' movement repertories. Different qualities of movement are explored to define and broaden the parameters of personal expression. (Qualities of movement originate in the sensation of the muscles. For instance, there is a qualitative difference between punching and stroking. Ways of manipulating the pressure help define and expand movement potential.)

WHAT: Drum, tambourine, or other instruments; taped music, with some selections that are lyrical and flowing, and other selections that are charged and energetic.

Part I — DISCOVERING

An interesting beginning for this lesson would be acknowledging and describing unique qualities and ways of moving that you and your students have observed in themselves and in each other.

> "How do you like to move?"
> "Fast? Slow? With soft, calm energy or with great energetic bursts?"
> "Sarah loves to leap and twist and jump."
> "How does Tommy like to travel through the space? Floating, turning, moving slowly?"
> "Who likes to move low to the floor?"

The dance participants may respond with a variety of contrasting movements. Ask them to explore new ways of moving that they have not tried before.

Use their ideas for movement exploration in their own personal space. Begin with hand and arm movement: poking, jabbing, slapping, cutting, slicing, punching, patting, stroking, stirring, smoothing.

> "How can you punch the air in front of you?. . . at your side?"
> "Find your own way to slice the space. Cut it with your hands or with your elbows, your head. . . ."

Be sure to allow enough time for your students to experience the sensations and qualities of each of these movements. (With more severely handicapped participants, aides or volunteers can help by each working with a student partner. These volunteers can provide students with a highly valuable tactile experience by initiating and guiding their exploration of these contrasting movement qualities.)

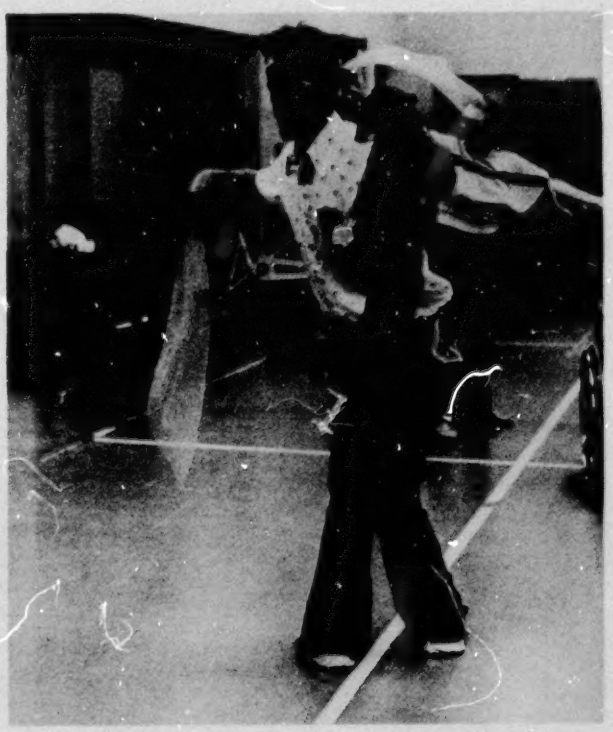
Have students explore movement qualities with other body parts. Legs and feet can kick, stamp, tap, etc. Have them explore movement qualities using nose, elbows, shoulders, belly button, hips. Let participants find their own ways of moving with different body parts. Observe carefully, making appropriate suggestions such as:

> "How else can you move lightly and airily? Show me your own way."

Such activities allow students to explore new kinds of movement. These activities also provide a safe environment for experimenting with forceful and strong energy qualities. After having experienced different dance qualities, students find that they have a greater variety of movement choices.

Part II — EXPLORING

Exploring different qualities of movement can be done in the large open space of the room. Ask the students to move through the space "disturbing it as they go" in a variety of ways: sneaking, pushing the air, slinking, walking, swinging, rolling, jumping. If the dancers' responses look alike, ask questions to stimulate changes in size, tension, and force of the movements.



Other Ideas for Expanding Expression

Listen to music selections which have contrasting qualities, e.g., strong pulsed beats contrasted with smooth lyrical melody, or erratic and percussive electronic music followed by a Bach sonata. This encourages a variety of movement choices for personal expression.

The use of contrasting props like scarves and newspapers can also provide opportunities to explore qualitative differences in movement. Watch the prop as it is thrown in the air and falls to the ground; then find corresponding body movement.

Shape a dancer's body, as if "sculpting" it, so that it mirrors the crinkles, curves, and contours of the prop. Or suggest that the dancer dance with the prop itself.

These are some additional ways for you to expand, broaden, and discover movement possibilities for creative ideas.

DANCE ACTIVITY 5

Expanding Expression: The Stretch Cloth

WHY: To provide tactile as well as visual and other sensory experiences that foster spatial and body awareness. To enable the participants to experience passivity or assertion through their movement choices. To foster trust in another dance participant.

WHAT: Elastic or stretch fabrics, made of Lycra, securely sewn to form one huge circle. (The circle of Lycra works best when the fabric is three to four yards in length or half that length after stitching.) Music.

Part I — DISCOVERING

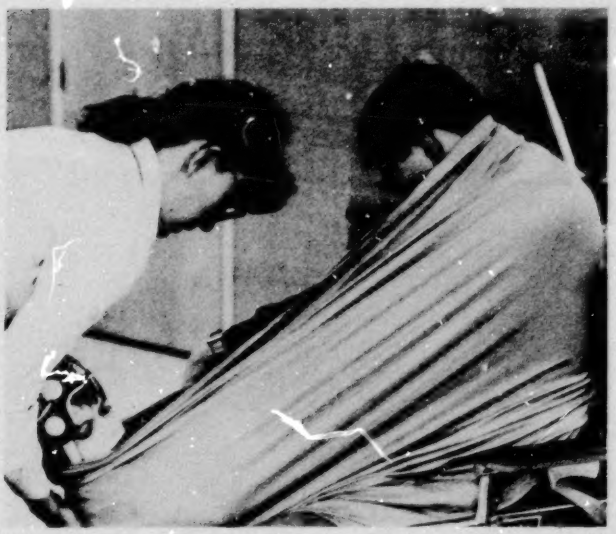
Begin by having the participants hold the cloth in their hands, feeling its texture and sensing its qualities by expanding and releasing the fabric. Ask the dancers to pull the cloth and then release it in sustained movement. Soft, flowing music (e.g., Pachelbel's *Canon in D*) is helpful in creating the continual flow of pulling and releasing, without sudden stops and starts.

Ask the participants to experiment with stretching and releasing the cloth with other body parts - shoulders, legs, feet.

"How can you use your whole body to stretch the cloth?"

"Back and forward? In and out? Up and down?"

"Feel that your whole body is elastic."



Part II — EXPLORING

"How can we stretch and release the circle of fabric with another person?"

The circles are large enough to include two or sometimes three people, depending on the size of the dancers. Help the dancers put the cloths over their heads, around their backs, with their partner or partners. (Those in wheelchairs should have the cloth placed between their backs and their chairs.) Direct the partners to lean forward and away from each other, as they sit within the cloth circle.

"Feel the strength and the power of the other person."

"Exchange weight."

"You be the initiator, and let your partner respond to your weight and motion."

In subsequent classes, students can explore ways to manipulate the cloth circle so the cloth is continuously reshaped by the bodies moving within it. Moving sculptures are formed by this activity, and students moving together will be making aesthetic decisions together as they form group designs. Slowly, they will become willing to take risks as the force of their movement becomes stronger and they begin to move through space. As they become attuned to their partners' movement and to their own inner music and breath, students will develop rhythmic responses.

Students can enjoy similar experiences when they explore moving with elastic, stretch ropes.

These activities can help students find personal movement (even when they have limited physical mobility). The classes also help establish mutual trust and develop sensitivity to others in the group.

DANCE ACTIVITY 6

Interacting with Another: Artist/Clay

WHY: To encourage the growth and development of all participants through group movement. Moving in a group, students can explore different roles and learn from observing each other. Most importantly, handicapped dancers experience pleasure in interaction with others.

WHAT: Modeling clay for a visual arts experience that precedes the movement class; music.

Part I — DISCOVERING

Begin the class by giving each student a ball of clay. Ask them to shape it any way that they like. Each individual is a sculptor. Allow time for each student to explore and manipulate the clay into an object or shape that he/she finds pleasing. Then ask class members to create another sculpture. Examine and talk about each of their works:

> "Is it smooth and round, textured, bumpy, thin, etc.?"

Talk about how the clay remains in the shape in which it has been molded.

If the use of modeling clay is not possible or appropriate, begin the class by selecting a partner and demonstrating the artist/clay project. Let the class know that you are going to create a living sculpture with the help of Jennifer. Ask Jennifer to move her body only when and where you move her and to remain as still (or frozen) as she can while you sculpt her into a new shape. Magic happens when you, the artist, remove your hands from the clay and your work of art is finished. Then assign roles:

> "Mary, you be the artist. Jimmy, you will be Mary's clay."

Let each twosome work at their own speed, creating their own group dynamics. Make suggestions to help stimulate and expand the "artist's" choices: feet, legs, back, head, arms, fingers can be sculpted; high and low levels; curved, smooth, jagged shapes, etc. Then have the partners exchange roles.

Being the artist gives each person a moment of power in his/her environment. The social interaction involves taking turns at being leader and follower (the artist and the clay), waiting, observing, following, and trusting. New social roles can be tested out as each person has the opportunity to give and take in this movement experience.

Part II — EXPLORING

Try limiting the "moves" that the "sculptor" can make:

> "You may only change your partner's shape in three ways before the sculpture is done."

Use your drum or other instrument to signal when each change happens. Repeat and change roles. Use music, urging each partnership to begin again, creating a new work of art each time a new section of music begins.

Divide the class into two groups and have one group watch the other group working in pairs. Then switch around, so that each student will have the chance to be an audience member as well as a dancer.

In other classes, you may want to vary this movement experience, by changing the material to "steel" or "silly putty" — the first being difficult to model, unlike clay which is cooperative, the second being totally unpredictable, floppy and difficult to maintain its shape. Again, each person has a turn as artist and clay. Partner selection and role playing can occur spontaneously.

DANCE ACTIVITY 7

Interacting with Another: Stuck on Each Other

WHY: To foster sensitivity, understanding and enjoyment of dancing with another. Moving together as a team takes patience, sensory alertness, and the ability to share the joy of moving. (Regardless of the capacities of the group or individual, the caring teacher can facilitate movement interaction that has meaning for the participants.)

WHAT: Music; a clear, open space.

Part I — DISCOVERING

Discovery happens by experimenting with ways to connect with another person.

> "Form a partnership, a twosome, with someone near you."
> "Find a way to connect to that person."
> "Freeze!"
> "Now you are stuck together. Hold it, right there!"
> "Find a way to change levels while you are connected at the. . . fingertips. . . hands. . . arms. . . shoulders. . . backs. . . heads. . . hips. . . toes."

Remember to praise, to ask questions to stimulate movement choices, to observe carefully.

> "Show me other ways to make a connection with your partner."
> "Billy's toes are touching Joe's arm."

Now add:

> "Move as slowly and as carefully as you can while you move from way up high to as low as you can go. Stay stuck to each other."

Part II — EXPLORING

Vary the starting positions or levels. Have the students try moving from a middle level shape to a higher level. Ask your students to make a new connection and "stay stuck to one another" as they open and close together, being sensitive to each other's time and movement. Ask them to move in space staying "glued" to each other even though their point of contact can change as they travel together.

Another Idea for Interacting with Another: Conversations

With a partner, one person makes a shape. The second person finds a way to change the shape. As soon as the second person makes his/her shape, the first person moves out of the shape, looks at the second person's shape and changes the shape partnership again. Each partner takes turns changing the shape.

Choosing a partner, being a partner, having a partner, or pairing up demands recognition and working with another's handicap. It demands new social skills: heightened sensitivity, understanding, and patience. It asks that each dancer be both audience and performer. Moving with another helps participants create a feeling of community within the group.

DANCE ACTIVITY 8

Adapting: Find Your Own Way

WHY: To foster and affirm the handicapped participant's ability to make decisions through movement. To offer the possibility of finding many ways to solve a problem — solutions are unique and individual. To help establish confidence and pride in the individual's creative and adaptive approaches to problem solving.

WHAT: Just the dancer's body creating dance movement.

DISCOVERING

All of the lesson plans included in this curriculum guide start with the premise that individuals have the right and responsibility to decide how movement can be executed and experienced in their own bodies. Creative movement integrates thought with action, the perceptual with the affective. Movement activities are planned to stimulate and aid hand-eye coordination, directed attention, and large and small motor skills. More importantly, movement experiences provide the handicapped with a direct means for participating in an on-going decision-making process. When the handicapped are encouraged to consider the variety of ways in which a task can be done or a movement performed, they come up with a wealth of varied responses. There are no failures. Dance helps to build a link between the task and the idea behind it. Cognitive development occurs hand-in-hand with creative thinking and moving.

For this lesson plan, then, we stress the importance of the teacher's role in encouraging individual response through suggestions for alternative solutions, such as:

"George can lift his chin. What else can you lift?"

"Mary caught the ball with her knees. What other body parts can we use for catching the ball?"

"Mike and Tom connected with each other by using their feet. Can you find another way to connect with your partner?"

These kinds of suggestions can, in turn, support the handicappers' own skills in making choices.

Creative movement experiences integrate the cognitive with the emotional.

The photographs included here are examples of movement that stimulates adaptability and decision making. We offer these photographs as examples of the kinds of movement you might encourage your students to explore. They are meant to inspire your creativity rather than to provide specific how-to's.

DANCE ACTIVITY 9

Sequencing: The Float Dance

WHY: To develop the students' abilities in sequencing movement material and remembering organized patterns of movement. To provide opportunities for creative decision-making and personal aesthetic choices. To foster joy and exuberance in dancing itself.

Sequencing or ordering is essential in the performance of many cognitive skills. Creative movement enhances the student's ability to think and remember sequentially because the dancer must modify, change, and adapt his/her movement choices while engaged in the activity. Creative movement embodies creative thinking.

WHAT: Music to create a specific mood; scarves.

Part I — DISCOVERING

Begin with floating, turning, melting and growing movements. Ask students:

> "Where do things float?"
> "How do they float?"
> "What kinds of things float?"
> "How do you think floating feels?"
> "Show me in your dancing. Find your own way of floating."

Use their words and ideas to make suggestions as they move. Help direct the students in finding light, gentle, airy qualities through imagery:

> "Move gently as though you were soaring like a balloon, as though you were floating in outer space."

Discover qualities, ideas, imagery for turning, melting, growing in other movement sessions. (Do not try to introduce more material than the dancers can comfortably absorb in one class.) Let them experience again and again the dance of floating. Continue with the following material only when they are ready.

Begin establishing a definite movement sequence in subsequent classes: floating, turning, melting, growing. Add one at a time, continuing to review and reinforce their understanding of each movement. Encourage your students to think about all their options: changes in level, force, spatial shaping, time, direction. Encourage them to experiment with many combinations.

Part II — EXPLORING

Give students time to practice their choice of moving through the sequence of floating, turning, melting, growing, so that their bodies have memorized the sequence. Use verbal cues during the first sessions and have them repeat the words as they move from one to another. After they have practiced the movement sequence, the words will be unnecessary. Add gently floating music, sustained and calm in quality.

In other movement sessions, you can repeat the Float Dance as a way of beginning or ending a class, adding other variants: moving to and away from a partner, using scarves, dividing the group into performers and audience, making sure that everyone has a turn.

Another Idea for Sequencing: The Slide Dance

Follow the same general outlines of the movement class above, substituting sliding (with arms extended at the side, and without bumping), freezing, bending. You can experiment with repeating this combination of movement for an assigned number of times. In other words, these three movements in sequence can be thought of as a set. In subsequent classes, add jumping into a new shape, turning, and then repeating the entire dance. Of course, you will introduce new movement material slowly, so that each part of the sequence is fully remembered and fully danced.

The possibilities for movement sequences are endless. They could employ direction, as in "Up and down, forward and back, side to side, freeze." Use your own imagination and creativity in developing other sequences. Let the students create their own sequences of locomotor and nonlocomotor movements. Their creative thinking and moving will surprise you and will givethem a joy and personal excitement about themselves and their dancing!

DANCE ACTIVITY 10

Discriminating: Shapes, Numbers, Patterns, Directions

WHY: To provide movement experiences which call for the ability to differentiate various spatial patterns including level changes, shaping, patterning, and moving directionally; to distinguish differences in energy qualities or force (for example, floating contrasted with running); and to acquire more complex learning skills.

WHAT: Dance drum, visual aids, cards, appropriate music, vocal accompaniment.

Part I — DISCOVERING

Have the students begin by making a large circle in the room. Ask them to describe the quality of their circle.

> "Is it perfectly round and evenly spaced? How can you move to make it more like a perfect circle?"
>
> "Are there other round, circular shapes in this room? Where?"
>
> "Travel to them using your most circular, rounded, curved body shape. Freeze your shape when you arrive at the round object you focused on."

This experience can be adapted for use with angular shapes: triangles, rectangles, squares, hexagons, etc. You might add directional ingredients as well: traveling through the space on a curved pathway, or twisted pathway, or using a straight line, or traveling up and down, to the right or left, in and out, forward and backward. The participants can try these movement experiences with a partner as well.

Part II — EXPLORING

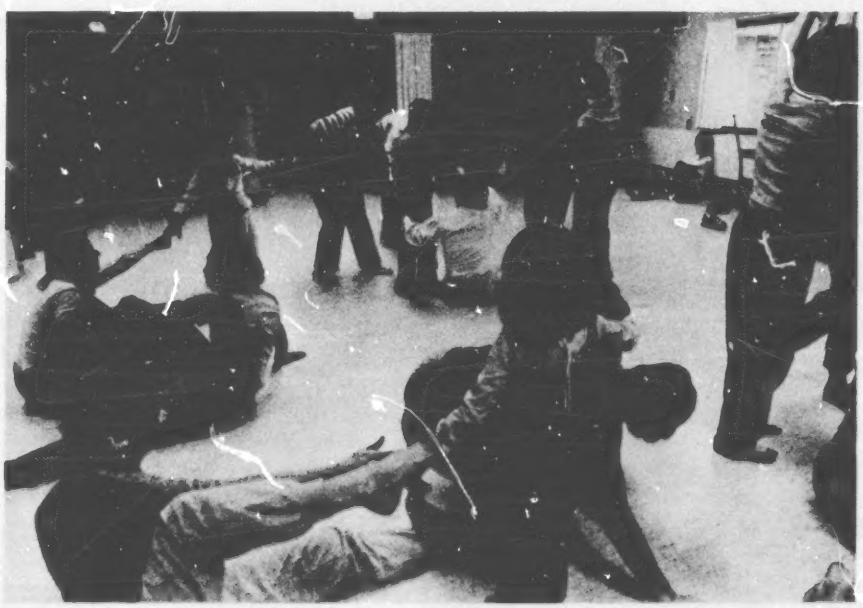
Visual discrimination (without verbal clues) can be heightened by using cards with different geometrical shapes. Students might select two or more cards and begin sequencing these shapes into a dance phrase, moving from one shape to another.

More complex cognitive skills such as recognition of letters, numbers, and words, can be strengthened in movement classes. The use of the body to make symbol shapes aids students in learning correct up-down, right-left placement of letters and numbers.

Language arts skills can also be reinforced through movement experiences. Students select or are given one of each of the following kinds of cards: shapes with varying designs, colors, and sizes; arrows indicating different directions of movement; a number, representing how many times the movement sentence is to be performed. Appropriate taped music can match the qualities of each individual's dance. Have the students take turns being the audience and the movers (dancers). The audience can use their voices as vocal accompaniment.

Exploring how a movement sentence or dance phrase works involves an awareness of beginning, middle and end. This awareness can reinforce beginning reading development. In other movement classes, participants can begin finding ways to tell stories using their own movement as the narrative voice.

Most important here is that each individual be allowed to discover solutions to movement problems in his/her own way, at his/her own level, and through his/her own movement. Dance can and should instill feelings of growing confidence and mastery of new skills. It should provide the satisfaction of making choices and decisions.



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Art for the Handicapped
Dance for the Handicapped
The Arts Educator and Children with Special Needs
To Feel, To Move, To Dance
Arts Resources and Training Guide

OTHER RESOURCES

National Arts and the Handicapped Information Service, Arts and Special Constituencies Project, National Endowment for the Arts, 2401 E Street, NW, Washington, DC 20506; (202) 682-5531 or 682-5496.

Fine Arts Specialist, Michigan Department of Education, Box 30008, Lansing, MI 48909; (517) 373-1484.

Michigan Dance Association, Jeanette Abeles, Executive Director, 953 Rosewood, East Lansing, MI 48823; (517) 351-0454.

Dance Project for the Handicapped, Lora Frankel, Project Coordinator, 743 Beaubien, Detroit, MI 48226; (313) 547-8455.

National Committee, Arts for the Handicapped, John F. Kennedy Center for the Performing Arts, Education Office, Washington, DC 20566; (202) 332-6960.

Michigan Very Special Arts Festival Committee, Special Education Services, Box 30008, Lansing, MI 48909; (517) 373-6309.

Michigan Dance Association (MDA) is a nonprofit, tax-exempt organization formed in the fall of 1976. MDA works cooperatively with the total Michigan dance community, as well as with state and local arts agencies, to support and develop dance opportunities for a broad constituency. A major objective of our organization is to provide a forum for the discussion of matters affecting dance in Michigan and to offer services and support for dance in the private and public sectors.

Among MDA's on-going projects is the Michigan Dancers in Schools program which brings professional dance teachers and performers to Michigan schools for residencies. These sessions acquaint both students and their teachers with dance as an art form. An important focus of the program is to assist teachers in using creative movement to enrich the curriculum.

MDA's employment opportunities, programs, and services are provided equally without regard to race, color, religion, national origin, age, or sex.

This project is made possible with the support of the State of Michigan through a grant from the Michigan Council for the Arts. For further information on available services, contact the Michigan Council for the Arts, 1200 Sixth Avenue, Detroit, MI 48226; or phone (313) 256-3731.

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